ADVANCEMENT OF KINETIC TYPOGRAPHY AND ITS FUTURE POSSIBILITIES

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17/04/2025

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Guide's Signature with Date

DECLARATION BY THE STUDENT

I hereby declare that the work which is being presented in this dissertation entitled "Advancement of Kinetic Typography and its Future Possibilities" in partial fulfillment of the requirements for the award of the degree of Bachelors/Masters/Ph.D of Fine Arts in Applied is an authentic record of my own work carried out during the period from February 2025 to April 2025 under the supervision of Mr. Anujeet Chatterjee Department of Fine Art and Applied.

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(Signature of the students with Date)

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Acknowledgement

Finalizing this dissertation has been an great journey for me. I want to say that my sensitivity and respect to all who has supported me for my dissertation.

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Finally, I extend my gratitude to everyone who contributed to my work, whether directly or indirectly. Your support has been invaluable, and I am sincerely thankful for each and every one of you.

Preface

My interest for the dissertation research began with a simple curiosity about motion graphics, which led me to the discovery of kinetic typography. When I came deeper, I realized how important typography movement is. Particularly kinetic typography by adding text to life has become the modern visual communication. It is a vital tool in advertising, branding, and digital storytelling that turns bland text into lively, interactive experiences.

As we all know, with a new digital generation, the interest in kinetic typography keeps the both artistic design and commercial design. Well, kinetic text is a popular way of information in software and in design, so knowing how to do kinetic text animation is crucial for any designer to expand their capabilities and boost their career upcoming.

I extend my sincere gratitude to my academic mentors who have supported me throughout this research. Their advice and insights have greatly influenced the direction of this investigation.

I hope this dissertation will help the designers to understand kinetic typography in a better way also it has possibilities in the future for a new research start. This dissertation is might be a visual story telling to the enthusiastic researcher who wants to study and work on kinetic typography in future.

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Introduction

Kinetic typography, where words are moving magically to express emotion, tone and story. This typography has blossomed as one of the powerful tools for a designer's work in the visual age. This creative practice dates back to the early 20th century, when pioneering filmmaker Georges Méliès played around with text and visual effects in his films. Although the technology shows all the time was limited. AT a time when Méliès's creation to typography opened the door to what would develop into a wildly expressive and effective form of motion design. I have a keen interest in motion graphics and visual storytelling, I gravitated towards the topic of kinetic typography for my research. However, after some trouble finding enough academic literature about it, eventually I collected useful material and lessons that can help explain its history, evolution, and potential for the future. Kinetic Typography: Not just moving letters but capturing attention with mood via motion and depth of design. Today, it's used in numerous places including film titles, ads, mobile applications, CV, digital Visuals, design portfolios, and social media content. In an age where digital interaction is increasingly immersive and multidimensional, kinetic typography continues to develop and respond to changing technology and the creative demand. Through this research, I not only look at the birth and expansion of kinetic typography, but also the way future generations might engage with it as new technologies, such as AI and AR, begin to transform the the creativity to next level. In line with this, the research is divided into three chapters in order to approach kinetic typography systematically. The beginning of the chapters contains kinetic typography history that is as old as in time, but begins with the influence of Georges Méliès. Chapter two traces its trajectory across platforms of creative expression, exploring how designers and creators working through media and industries have utilized it.

Finally the third chapter looks at potential outcomes/futures, looking at how emerging technology (as in AI and AR) might influence how kinetic typography is produced, experienced and analyzed. Through the research I aim to gain an insight into the potential impact of kinetic typography and identify its expected continuation into the visual design field.

Chapter 1:

Advent and Development of Kinetic Typography

History of kinetic typography

Kinetic Typography first appeared in a very basic form as long as 1899 by the work of ground breaking Marie-Georges-Jean Méliès (8 December 1861). A visionary filmmaker of the late 19th and early 20th centuries, is widely recognized for starting visual effects, narrative-driven cinema and cinematic illusions. His mastery of stage illusion translated neatly to the medium of film, where he pushed boundaries with stop-motion, multiple exposures, time-lapse photography. Although Méliès is primarily remembered for his role in establishing the topics of science fiction and fantasy on screen, his body of work also includes some early examples of dynamic text effects, hinting at the type of kinetic typography we expect today.[1]

In the silent film time frame, text was used almost exclusively through static interstitial, action, narration or scene description. But Méliès treated text more creatively and interactively. His films frequently boasted hand-painted title cards that seamlessly meshed with the film's aesthetic, even working in visual effects to make text feel more kinetic and purposeful than simply functional.

That's the same kind of technique that would adapt itself to animated text effects in early cinema and one of Melies's earliest films, The Haunted Castle(1896), included magical transformations in which characters and objects vanished and reappeared. While the film did not contain kinetic typography as we understand it now, it illustrated Méliès' interest in movement.
In A Trip to the Moon (1902), Méliès made extensive use of elaborate title cards that were integrated with his visual storytelling. Some versions of the film featured text animations added manually in later prints, where interest would appear in a more stylistic manner rather than just static captions. This film's influence on cinema was the way for more experimental uses of text in later productions.

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[1] Kinetic typography. (2011, October). In Wikipedia. https://en.wikipedia.org/wiki/Kinetic_typography

In **The Merry Frolics of Satan**(1906)- here a traveler is tricked by a devil into a chaotic, magical journey filled with **flying objects, enchanted carriages, and surreal transformations**. Méliès used **stop-motion text effects, disappearing words, and stylized**, making the typography feel more dynamic—an early step toward kinetic typography in cinema.

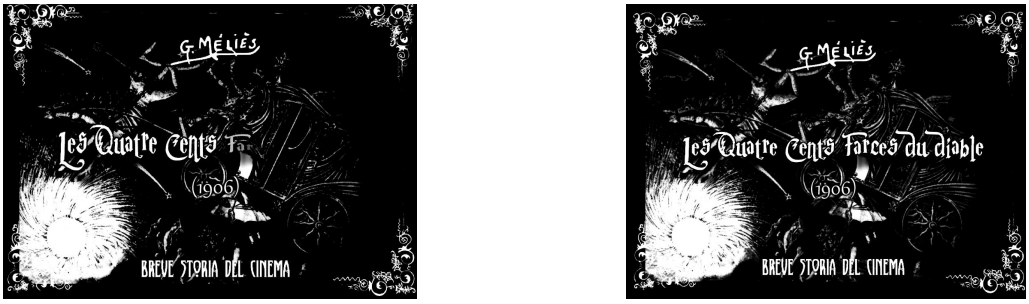

Figure 1: Iconauta. (2022, November 25). The Merry Frolics of Satan (1906) Georges Méliès [Video]. YouTube. https://youtu.be/RVV0IvZWHQk

The Merry Frolics of Satan (1906) is another example, where the text has magical scenes and interacts with the images rather than serving only as a plot device. Méliès experiment with using words as part of the illusion here is that hints at the future use of kinetic typography in animation, advertising and contemporary filmmaker.

One of his films - le manoir du diable(The House of the Devil), the scene opens with a blackness of an aged film projector. The whole title of the film comes with a flattered big bounce and vibration. Each letter effect attempting to break free and a deep rumbling effect added the tension here.

Figure 2: Iconauta. (2022, October 30). The House of the Devil (1896) Georges Méliès [Video]. YouTube. https://youtu.be/qt0w2qP6REg

Méliès's pioneering cinematic groundwork for later animators and filmmakers to investigate the possibilities of moving text. Although he may not have been the direct creator of modern

kinetic typography, his creative method of text movement and motion had an impact on later developments in motion graphics, animated titles and typography animation.
Combining theatrical elements that would later be added in animated typography used in title cards, contemporary digital media, his groundbreaking methods like stop-motion and frame by frame manipulation in that time period, were heavy in creating the technology that gave rise to kinetic text animation. Kinetic typography took time to develop what it is today, following George's work in visual effects and film. Méliès' contributions include his imaginative use of visual storytelling and text in motion.
Winsor McCay (1869–1934) began experimenting with animated text in addition to character animation in 1914 with his seminal work the Dinosaur about kinetic typography. His frame-by-frame drawing techniques hinted at the potential for kinetic typography, even though it wasn't a common practice yet. Almost the same time, Dziga Vertov who is, a new filmmaker known for his experimental techniques, played with text integration in his 1929 documentary Man with a Movie Camera, using words as part of the film's visual rhythm rather than just as explanatory titles. In the 1920s and 1930s, the Bauhaus movement brought typography into the realm of design innovation. **László Moholy-Nagy**, a key Bauhaus figure, experimented with typography in motion, emphasizing how letters could interact dynamically with their surroundings. His theories on design later influenced filmmakers and animators who would go on to develop more sophisticated uses of moving text.

However these early film makers pushed the kinetic typography by :

- Using animated text elements
- Text with sound and editing rhythm
- Expressing emotion through typography
- Expressing text as a visual communication

Kinetic typography wasn't born out of a world,it is a long evolution of skin artists over it is created their art over moving elements on the screen. Visual effects were pioneered by Georgès Méliès, who formulated ideas about motion based text that influenced dozens of avant-garde filmmakers like Walter Ruttmann, Hans Richter, and Oskar Fischinger who played with rhythm and abstraction in their moving images. Bauhaus brought forth a more structured and dynamic approach to typography under the guidance of László Moholy. Hand-painted animations done by Len Lye, the groundbreaking title sequences designed by Saul Bass took text away from static forms, embedding it in dynamic storytelling. These

artists paved the way for kinetic typography, showing that lettering could serve as more than a vehicle for conveying meaning together. It could be a visual experience in movement. Len Lye's hand-painted animations and Saul Bass's innovative title cards liberated text even more. These artists together established the kinetic typography, helping prove the case for just a communication tool—it could be a visual experience in motion.

Special Effects and Visual Effects of the era

Georges Méliès' was an explorer of special effects (SFX).[2] He invented almost every special effect you'd care to name – from split screen to forced perspective, to matte painting, to jump-cuts and including multiple exposures, as well as visual and special effects technologies film splices, dissolves, transitions, time-lapse photography, stop motion animation, slow motion, painted color film and the fade-out.[3]

Some of the common typography effects are:

1. Most of the lettering used in title cards are hand drawn typography effects.
2. Most of them have the ornamented border design and have a decorated frame that is aesthetically nice.
3. For better readability most of the text is highly contrasted by using white in the text and black as background colour.

Key special effects and visual effects techniques used by Méliès' are :

1. Jump Cuts

- When Méliès' camera accidentally jumped and restarted , causing objects to suddenly appear, disappear and transform.
- Example: In "The Merry Frolics of Satan"(1906), characters and objects vanished in a smoky effect.

[2] Encyclopaedia Britannica. (1998, July 20). Georges Méliès: References & edit history. Encyclopaedia Britannica. https://www.britannica.com/biography/Georges-Melies/additional-info#history

[3] Spira, J. (2020, December 8). Georges Méliès: An autobiography. British Film Institute. https://surl.li/skzdfw

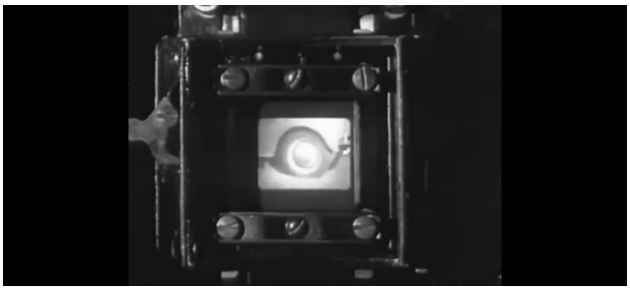

Figure 3:CrashCourse. (2017, May 4). Georges Méliès – Master of Illusion: Crash Course Film History #4 [Video]. YouTube. https://youtu.be/L8is28gAOTc

2. Layering Multiple Expouser

- He used multiple exposer of filming over the film strips to create blur figures, floating object also duplicate objects depicted in the film.
- Example: The Man with the Rubber Head (1901) all the text float upwards and feels like a balloon. He achieved the kinetic superimposing separate shots.

Figure 4: Reelthseal. (2024, March 24). The Work of Georges Méliès | The Father of Special Effects [Video]. YouTube. https://youtu.be/57ecQGAnj7c

Chapter 2:

Growth of Kinetic Typography Films

A key turning point arrived in the 1950s in the person of the legendary graphic designer and filmmaker Saul Bass. His contributions to film title sequences for The Man with the Golden Arm (1955) and North by Northwest (1959) changed the way text played a role in cinema once that were static title cards. He incorporated animated typography that come with the visuals, making for an new, great experience. In his movie Spartacus (1960), this movie title sequence has subtle movements.

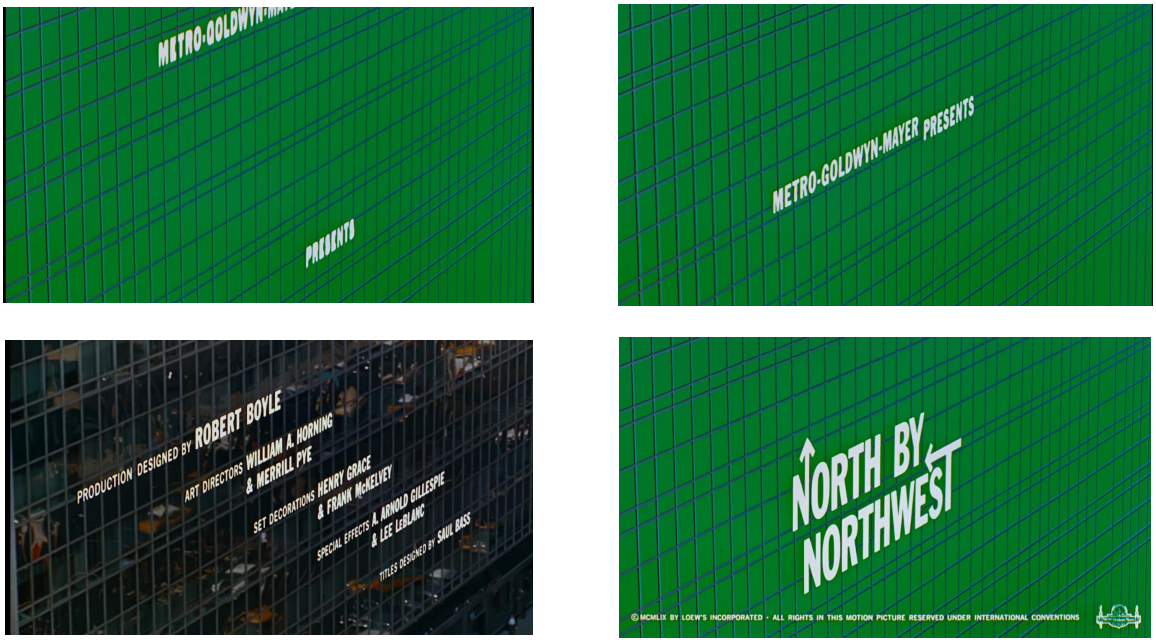
METRO-GOLDWYN-MAYER PRESENTS
PRODUCTION DESIGNED BY ROBERT BOYLE
ART DIRECTORS WILLIAM A. HORNING & MERRILL PYE
SET DECORATIONS HENRY GRACE & FRANK McKELVEY
SPECIAL EFFECTS A. ARNOLD GILLESPIE & LEE LEBLANC
TITLES DESIGNED BY SAUL BASS
NORTH BY NORTHWEST
©MCMLIX BY LOEW'S INCORPORATED - ALL RIGHTS IN THIS MOTION PICTURE RESERVED UNDER INTERNATIONAL CONVENTIONS

Figure 5: MovieTitles. (2017, November 28). Saul Bass: North by Northwest (1959) title sequence [Video]. YouTube. https://youtu.be/1ON67uYwGaw

Crucial special goods and visual goods ways used by Saul Bass are:

1. Type Animation

- Saul Bass did a typography, which is slashed in half and snaps together in sharp and a bit jerk movement that creates a expression of mentally instability or a disturb mentally
- Example: Psycho (1960)

2. Perspective Grid Animation

- By the thin blue line in the film created the proper grid also the text flowed with the perspective grid that highlight the kinetic typography.[4]
- Example: North by Northwest (1959)

One of the greatest directors of all time,

Alfred Hitchcock, adopted this innovation and worked with Bass on some of his most acclaimed films. One of the finer examples would be kinetic typography in Hitchcock's work is the opening title sequence for Psycho (1960). The sequence, created by Saul Bass, features jagged and broken text that jerks across the screen, in sharply attuned to the film's psychological stress. Hitchcock storytelling is including typography contributed to establishing the potential for kinetic text to play a role in mainstream cinema.[5]
The techniques were further developed by another creative force, Pablo Ferro, in the 1960s, who employed handwritten typography and rhythmic cuts to devise memorable sequences, as in the light-hearted and avant-garde opening of Dr. Strangelove (1964). His work paved the way for a more visceral, free-wheeling style of kinetic typography that started appearing in films.

By the late 20th century, as digital technology was invented, kinetic type had transitioned away from experimental film techniques to become a valued design tool. The title sequence is one of the most important parts of a movie was never before treated like a story itself, but graphic designer Kyle Cooper changed that with his groundbreaking title sequence for Se7en (1995) that revolutionized the use of text in digital motion graphics. His work influenced a generation of designers who used software, such as Adobe After Effects, to produce animated text for films, commercials and music videos.

After 20th century Kinetic typography evolved significantly by becoming a vital part of films, advertisement, App, portfolio and CV/Resume. Here's how it developed in the 21st century:

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[4] Thornhill, C. (2014, August 14). North by Northwest (1959). Retrieved from https://www.artofthetitle.com/title/north-by-northwest/

[5] ArtsEmerson. (2016, April 19). Alfred Hitchcock & the art of visual storytelling. Retrieved from https://artsemerson.org/2016/04/19/alfred-hitchcock-the-art-of-visual-storytelling/

While Saul Bass and Pablo Ferro set the foundation for animated text in 20th century and modern filmmaker like Sir Arthur Conan Doyle, Kieth Robertz, Tim Miller also Evan Schiff, extended through digital Motion Graphics. [6]

Films are -

1. Taare Zameen Par - 2007

Scene Analysis- 1

A proper use of kinetic typography in "Taare Zameen Par" during the exam scene where the movie main character Ishaan, is struggling to solve a easy multiplication problem of **"9 x 3"**.

- The **numbers are in the air, rotation and distorted typo of** visually separating themselves from the typical logical math problem.
- This moment effectively utilizes **kinetic typography as** the text become **the emotion** for Ishaan, numbers are the **obstacles, they r barriers, moving and disturbing him**.

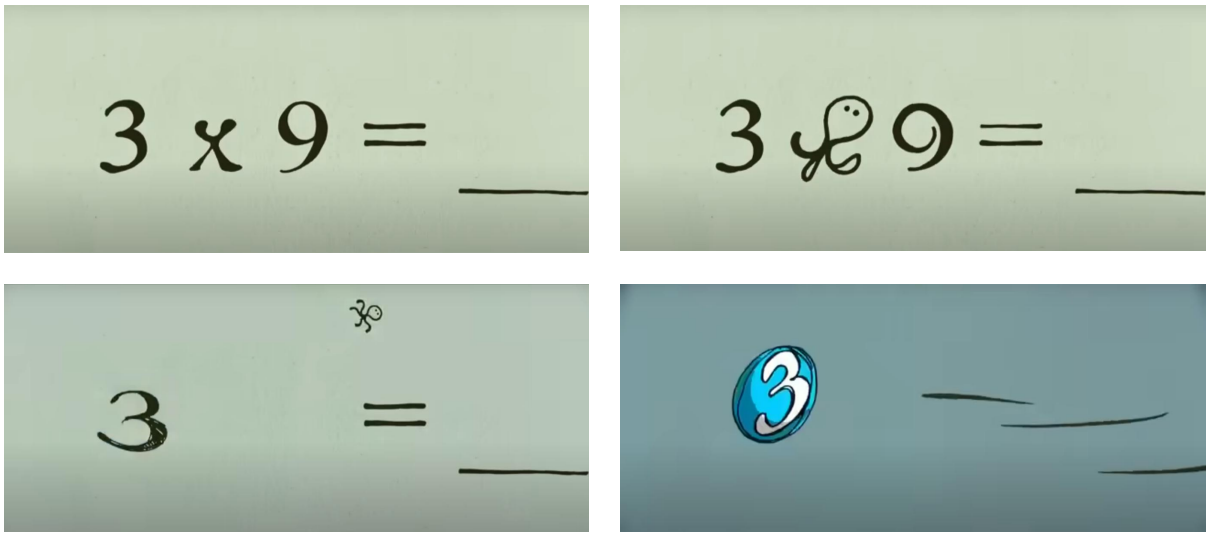


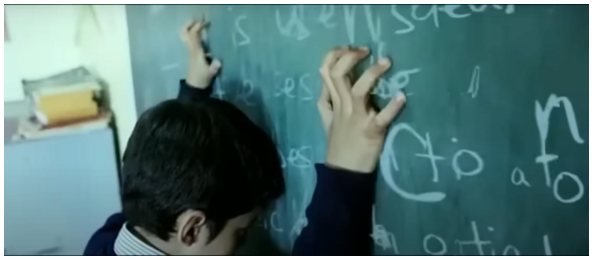
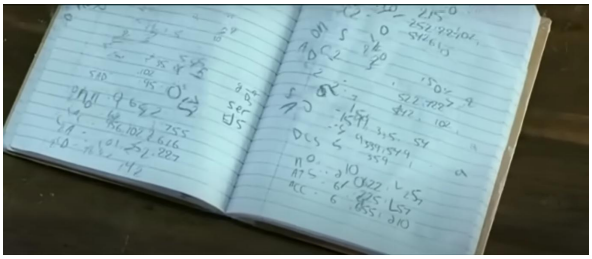
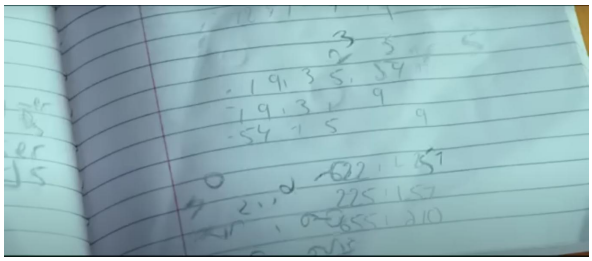
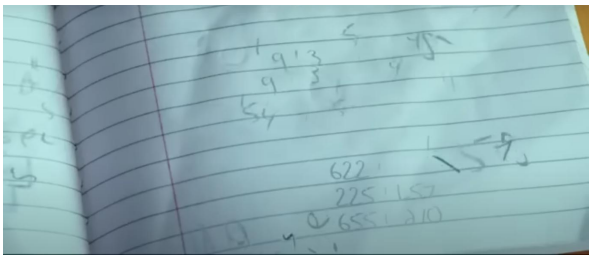
Figure 6: Masti Movie Tv. (2023, March 29). Taare Zameen Par full movie [Video file].Retrieved from https://youtu.be/1jthnGV0RVY

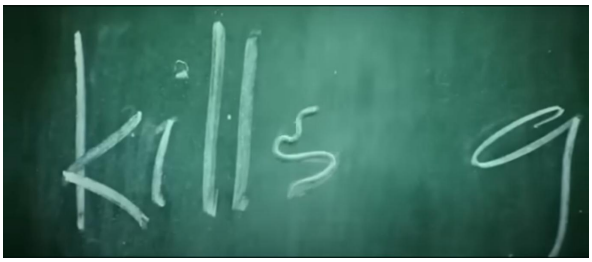
Scene Analysis- 2

[6] Linearity. (n.d.). Kinetic typography: Definition, history & examples. Linearity. https://www.linearity.io/blog/kinetic-typography/

In a particularly scene from the movie, kinetic typography is used to externalize the struggle with written language. When Ishaan try best to focus on his classwork, the **letters from the words in his notebook become life**, visually **walking, flying /spreading over the page/sky** into a disturbing and terrifying experience.

- When Ishaan Looks at the page, the **alphabets and letter started moving and float, spin and change the scale as an kinetic typography animation.**
- As Kinetic Typography the scene **changed static handwritten text to the animated kinetic typography**, also illustrating **his confusion on mind and mental disconnection from the written language**.



2. Sharlock Holmes - 2009

Scene Analysis- 1

In this film, during the **case study scene and** particularly in the **opening credits** and when documents or telegrams are displayed, the animated kinetic typography displayed..

- When Holmes stared to narrates/reviews the case notes, the text typed out letter-by-letter, like typewriter effect.
- The **Typewriter Effect** started to look and feel of text with a little jump or **clicking sound** like an real typewrite sound.

Figure 7: Albion, I. [Ian Albion]. (2012, June 2). Sherlock Holmes 2009 – title sequence, end credits [Video file]. Retrieved from https://youtube/YKfTT1gNY6s

3. Dehli Belly- 2011

Scene Analysis- 1

The typography used in Delhi Belly's animated introduction and marketing material breaks from the clean, minimal style common in Bollywood and trendy.

- The **bold, damaged fonts** that looks rough, hand crafted and much like the environment of the film itself.

- Use of **uppercase English letters** are not even and disordered, suggestive sense of urban age.
- **Mixed type treatments-** some words are look stamped, scratched, or reflecting the visual complicity of a chaos like Delhi city.

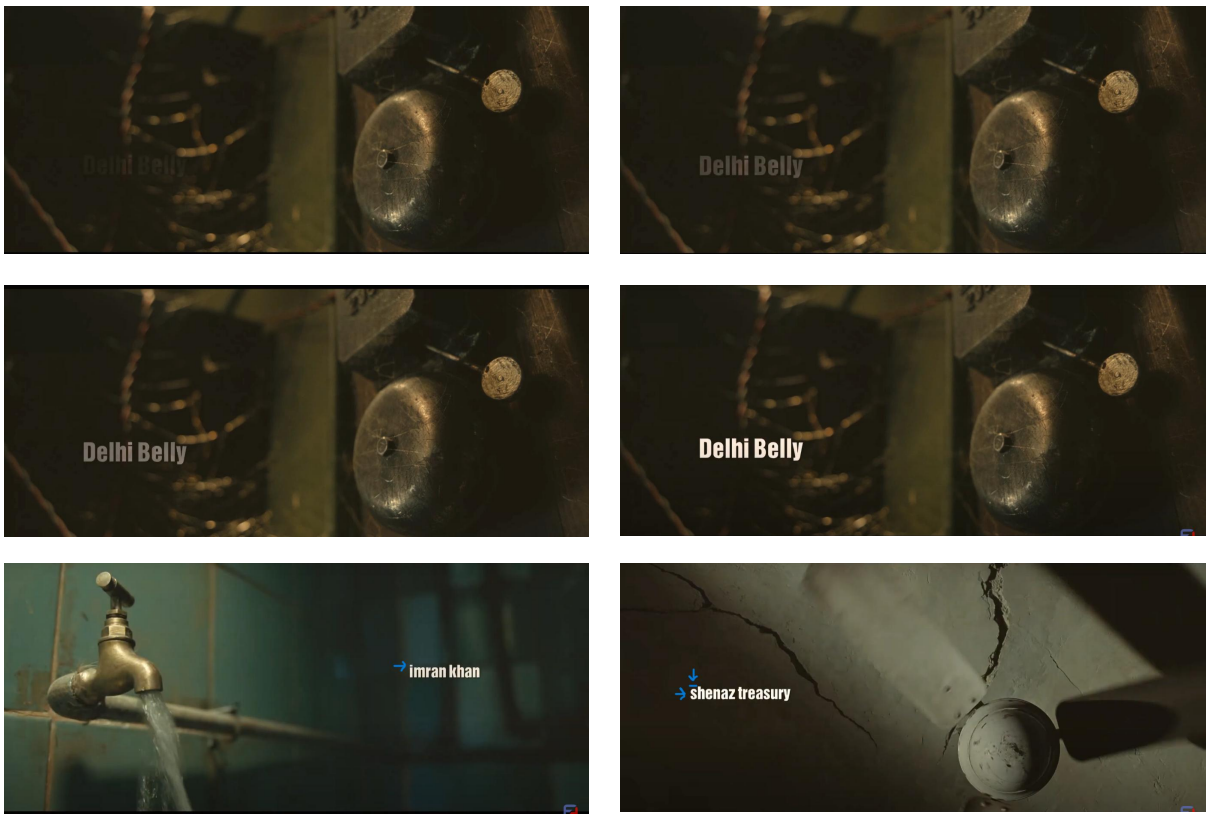


Figure 8: FoCut Entertainment. (2023, August 28). Aamir Khan's "Delhi Belly" opening credits [Video file]. Retrieved from https://youtube/U4kGg-ZoW9U

4. Deadpool 2- 2018

Deadpool character is a genuinely energetic and playful character, so the entire film is very emotional, thrilling, risky, a good story and bold fighting are shown. The Typography is showing the features clearly

- **Trailer & Promotional Typography:** Kinetic text that match with the sound/music beats and sound movements.
- In the trailer the quick zooms, glitch effects, vibrating like shaking animations showing the vibrant, funny/ meme, energetic vibe emotions of the movie.

Figure 9: FoCut Entertainment. (2023, August 28). Aamir Khan's "Delhi Belly" opening credits [Video file]. Retrieved from https://youtube/U4kGg-ZoW9U

5. Dune - Part One (2021) – Alien & Holographic Typography

In dune part one the name card typography is animated and it has set a new example for kinetic typography. The gradual **fade in, sand creation, letter developments** combining with emotion so this is making an good example of kinetic typography.

- **D - U - N - E** the letters rotate in 3d space and created with **circular symmetry**, the used shapes that is orbits or moon phases.
- Gradually fades in through black/dust. **Letters gradually shapes**(like carving from stone or rising from sand). **Ambient light sweep effect and** light **sunlight reflecting the dunes.**

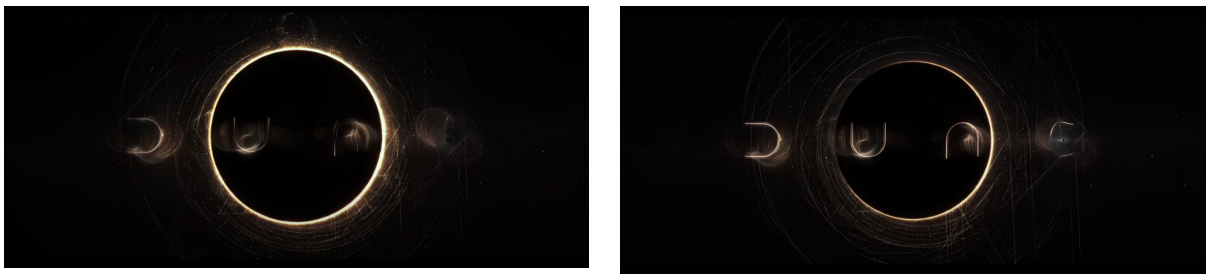


Figure 10: Warner Bros. (2020, September 9). Dune official trailer [Video file]. Retrieved from https://youtube/n9xhJrPXop4

6. Jawan (2023) – Motion Typography in Songs & Trailer

- **Title Opening**

The letters S R K and“JAWAN came onto the screen with a gravitational 3D effect, just revealed by a burst of flashlight, smoke and sparks..

- The characters are animated to come into their position one by one and at that moment the camera is shaking or rumbling effect..
- The motion is combined with deeply intense sound effects like explosions or thunder, and it raises the emotional impact on the viewers.

Meanwhile, the typography rotates or zooms dramatically. This creates the feeling of a powerful hero entry moment.

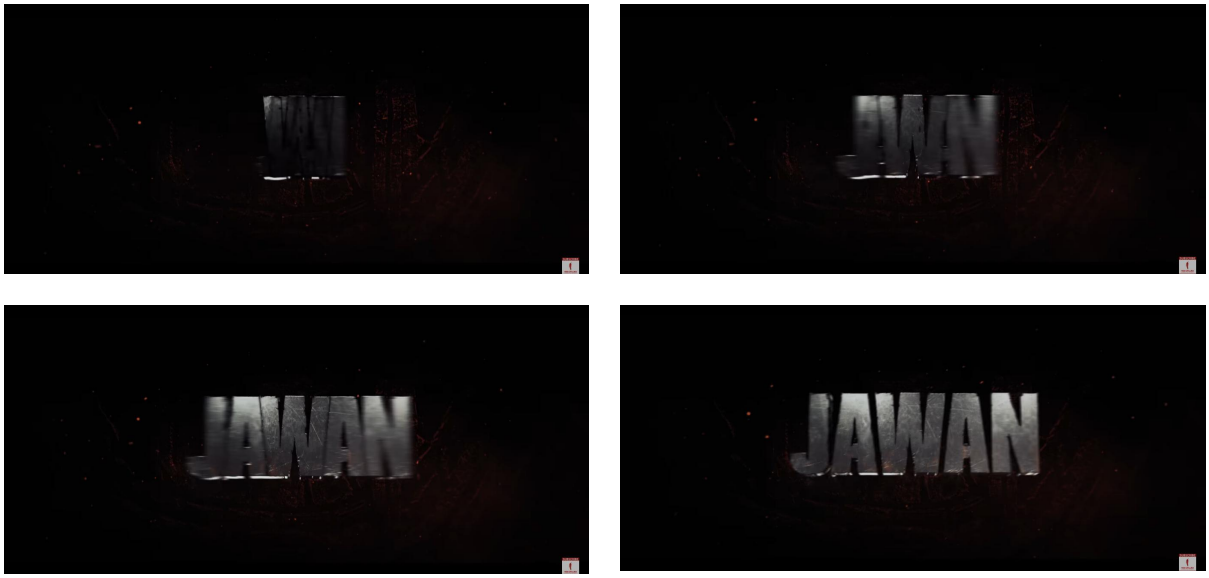


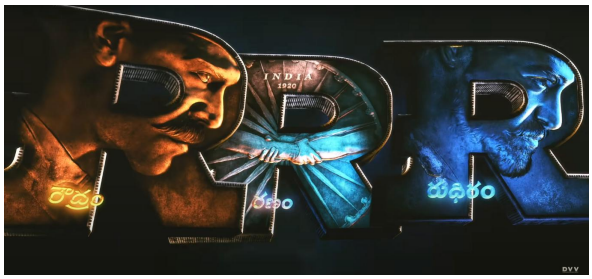
Figure 11: Red Chillies Entertainment. (2023, August 31). Jawan | Official Hindi Trailer [Video file]. Retrieved from https://youtu.be/COv52Qyctws

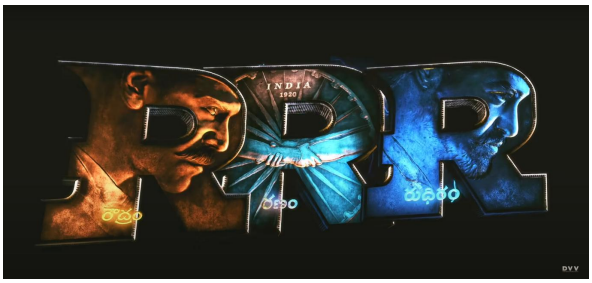
7. RRR (2022) - Heroic Kinetic Typography

- **Title Opening**

When the title "**RRR**" is introduced, the **3D metallic text** rotates/crashes into position with **camera shaking effect**, a **weapon being created,** that symbolizing strength, transformation. The typography is featured effects like **shattering, blazing, or bursting**, often in combined with the action or music.

This film but the creators created many other movie. In this film the exploration of kinetic typography exploring in a large scale on coming days.





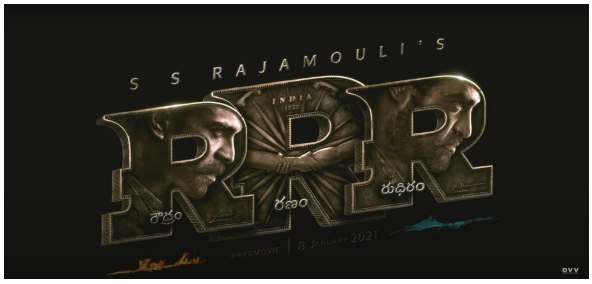


Figure 12: DVV Entertainment. (2020, March 25). RRR Motion Poster - Telugu | NTR, Ram Charan, Ajay Devgn, Alia Bhatt, Olivia Morris | SS Rajamouli [Video file]. Retrieved from https://youtube/lDVQojLPI4Y

Advertisements

Kinetic typography which is first grabbed attention in the film title cards in the 1950s and 80s. designers and art directors like **Georges Méliès** and **Saul Bass** pioneered the title card. Movies like Psycho and North by Northwest convey emotion, rhythm, and storytelling, setting the stage for broader creative uses.

As digital tools featured in the 1990s and 2000s, kinetic typography became easier for software like Adobe After Effects and Premier Pro. At that time advertising creators started using it in commercials and gaming field and online platforms to create interesting, attention-seeking content.[7]

Growth of social media and online marketing in the 2000 to present day, this kinetic typography has become the best tool for business brands to connect emotionally through text and expressively. Its capability to combine visuals with audio, voice recording and touch of emotion made it an ideal tool to convey powerful brand speech in a short form.

Nowadays, it's used in a variety of mediums, on digital television, ads on Instagram, commercials tutorial videos and YouTube brand marketing is making brand messages memorable. Here is some of examples :

1. Apple: Think Different (1997)

[7] Motiongility. (2014, April 13). Kinetic typography: Everything you must know about. Retrieved from https://motiongility.com/kinetic-typ

The "Think Different" ad's primary focus is on proper music/voice-over and using Scene of celebrity-like famous characters, with the text "Think Different" appearing in a clean, sober and slowly fading-in effect.

Kinetic Typography Style: Simple, classy and impactful.

Purpose: The words are entering slowly and convey a cool also transforming message, aligning with Apple's brand aim and identity. The typography shows a hallmark.

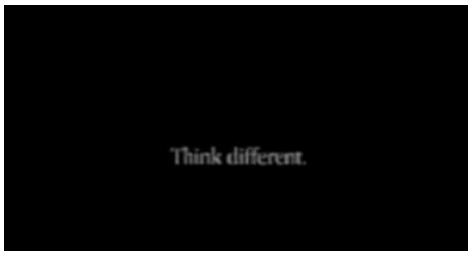


Figure 13: Piott, H. [Harry Piott]. (2013, September 30). Apple - Think Different - full version [Video file]. Retrieved from https://youtu.be/5sMBhDv4sik

2. Coca-Cola: Happiness Factory (2006)

This ad presents a playful animation adventure inside of a vending machine. The simple minimal use of kinetic typography in the ad, though Coca-Cola uses a text animated slogan "Open Happiness" during the outro.

Kinetic Typography Style: Slightly enjoyable and cheerful.

Purpose: The best experience and great positive attitude of the brand is showing it's harmony with the sound and the typography animation joyful sight.

Figure 14: The Hall of Advertising. (2019, July 28). Coca-Cola - Happiness Factory (2006, Netherlands) [Video file]. Retrieved from https://youtu.be/gx-zPheFnHo

3. Google: Parisian Love (2009)

This advertisement effectively showcases functional kinetic typography. The complete narrative is opened through Google search queries that displayed on the screen.

Kinetic Typography Style: Animation of typing in real-time.

Purpose: a feeling of closeness and authenticity. The text appearing on-screen (Google searches) narrates the story, with auditory cues (keyboard sounds, the enter key) contributing to the rhythm. It's a tale conveyed solely through kinetic text.

Figure 15: Google. (2009, November 19). Parisian Love [Video file]. Retrieved from https://youtu.be/nnsSUqgkDwU

4. P&G - Thank You Mom (2012)

This emotionally strong ad is based on visual storytelling and footage of mothers cheering up their athlete children. Text is used minimally and appears in the last slide like a real emotion of **"Thank you, Mom.".**

Kinetic Typography Style: A soft move-in and Smooth movement effect.

Purpose: To provide the feeling of appreciation and warmth, The motion is softly respecting the emotional depth of the typography message. It enhances the video with a gentle touch.

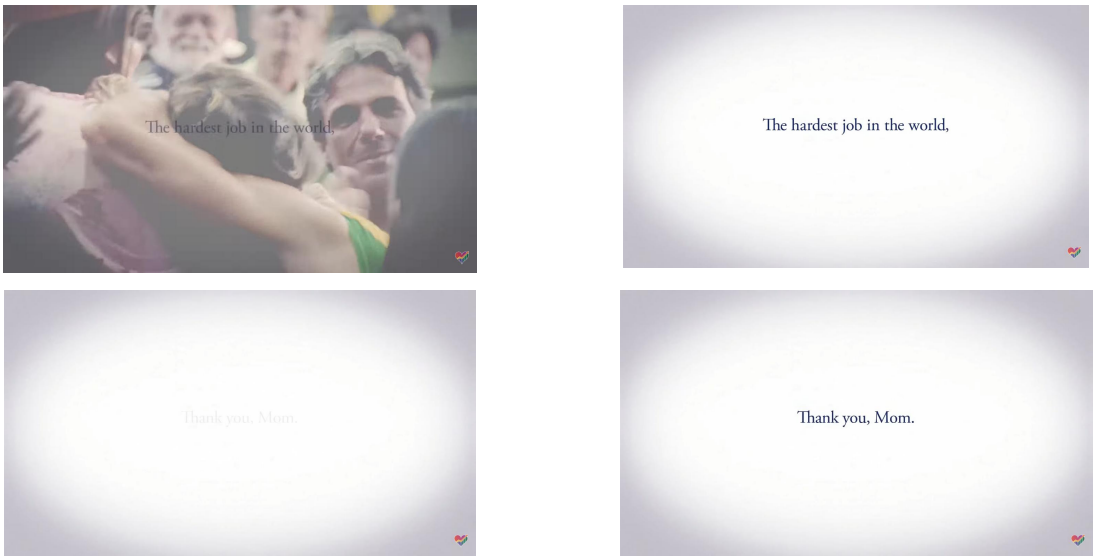


Figure 16: Meaningful Impact. (2016, September 19). P&G 'Thank You Mom' Commercial: "Best Job" (London 2012 Olympics) [Video file]. Retrieved from https://youtu.be/BnBvlz8EaZ0

5. The Girl Effect: The clock is ticking (2008)

This ad ranks among the most valuable examples of kinetic typography like in this work. The story unfolds through striking, swiftly moving animated text with the minimal imagery.

Kinetic Typography Style: Intense**,** toned with rhythm, smart/strong.

Purpose: To generate make a sense of need and the importance of power up for girls. The text shifts rapidly, frequently sync with rhythmic drum beats or countdowns, expressing the feeling of crisis and action.

Figure 17: Girl Effect. (2010, September 13). The girl effect: The clock is ticking [Video file]. Retrieved from https://youtu.be/1e8xgF0JtVg

6. Slack: Where work happened (2017)

Slack advertisement shows the real-time messaging also user interactions for dynamic typography animation. In this advertisement, you'll notice chat bubbles and typing animations live conversations.

Kinetic Typography Style: UI motivated, perspective, communicative**.**

Purpose: The movement is sleek, reflecting modern technological importance.

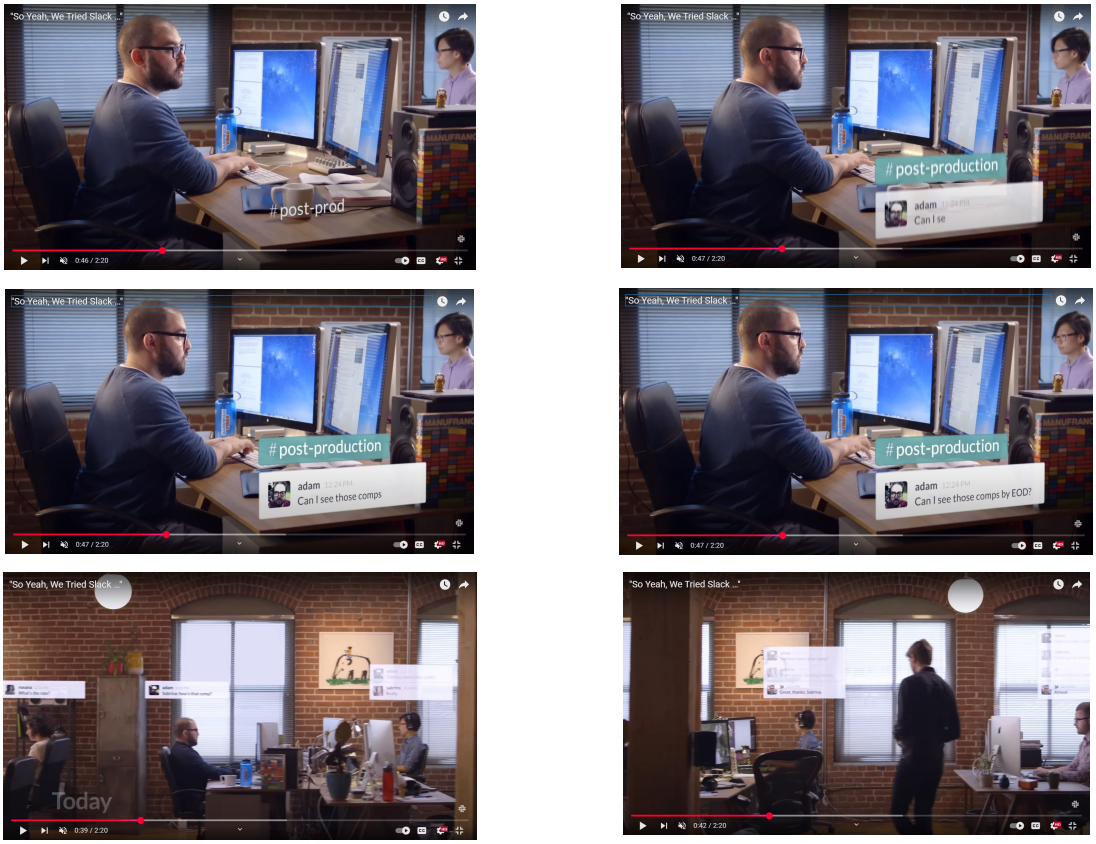


Figure 18: Slack. (2014, August 12). So yeah, we tried Slack... [Video file]. Retrieved from https://www.youtube.com/watch?v=B6zVzWU95Sw

7. Creddit karma: Credit karma campaign (2017)

This campaign used a **friendly and informative tone**, with **animated info-graphics and moving text** to simplify financial jargon.

Kinetic Typography Style: Clean, friendly, and illustrative**.**

Purpose: To **educate and inform** while keeping things approachable. Text often syncs with narration, offering a guiding structure through animated explanations.

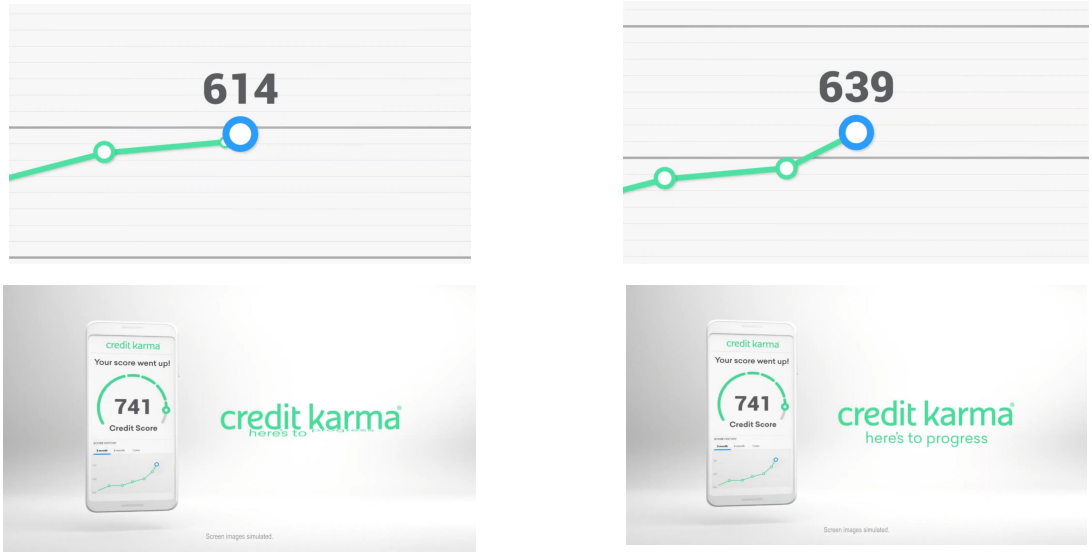


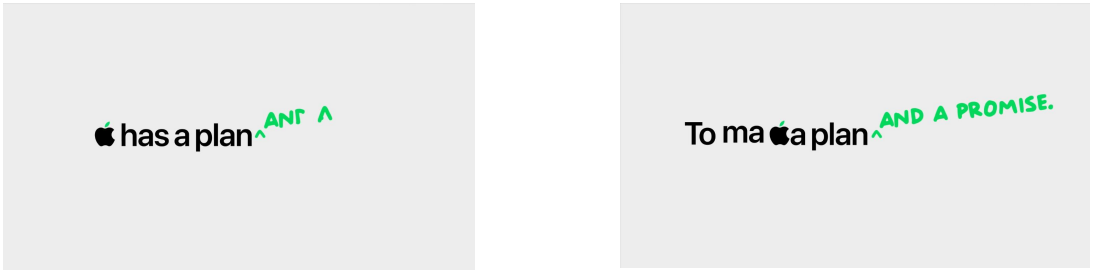
Figure 19: Slack. (2014, August 12). So yeah, we tried Slack... [Video file]. Retrieved from https://www.youtube.com/watch?v=B6zVzWU95Sw

8. Apple: Every Product Carbon Neutral by 2030 (2020)

Apple shows the graceful kinetic typography again in this ad but this time in this ad the weather nature is the main key. This ad typography has the effect of handwritten and formal typeface typography animation with smooth visuals and by shifting the Apple logo, the typography animation is more visually attractive and the message is clear.

Kinetic Typography Style: Informative, sophisticated, Bright green, minimal but effective.

Purpose: This ad gives a professional and forward-looking message for views. The kinetic theoretical typography enhanced the creativity of the ad.



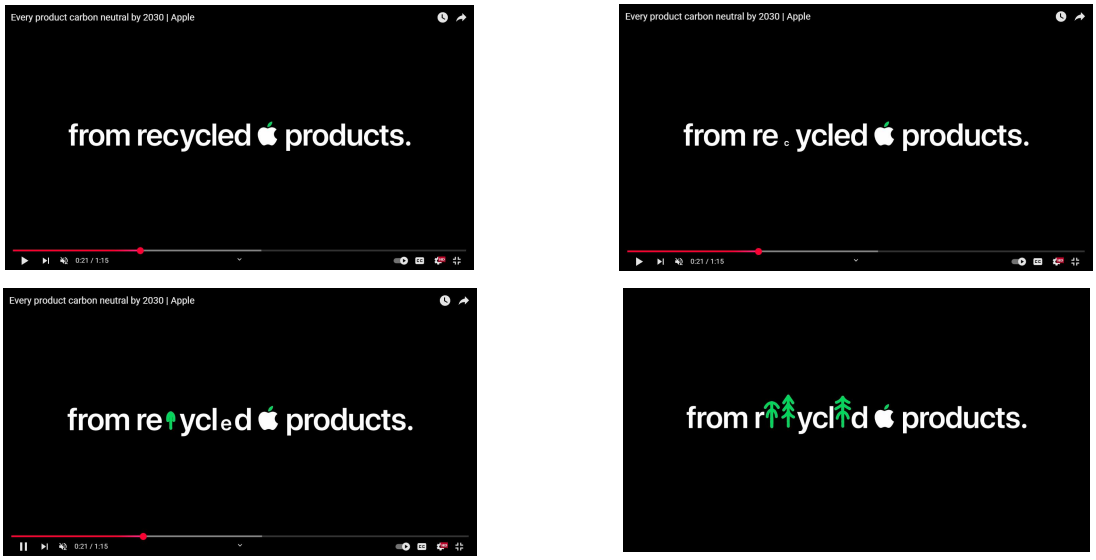

Every product carbon neutral by 2030 | Apple
from recycled products.
Every product carbon neutral by 2030 | Apple
from re ycled products.
Every product carbon neutral by 2030 | Apple
from re ycled products.
from r ycl d products.

Figure 20: Apple. (2021, April 22). Every product carbon neutral by 2030 | Apple [Video file]. Retrieved from https://youtu.be/66XwG1CLHuU

9. Burger King: Rebranding (2020)

This advertisement campaign uses tricks like short squish, a curved and moody colour that is eye-catching, retro-effect-inspired kinetic typography to build a brand identity. It is bold, Soft smooth and bright.

Kinetic Typography Style: Smooth, nostalgic and bright

Purpose: The text changes fast and gives a feel of excitement and a foods rebrand. The text has effects like jump, scaling and a sense of emotional catching re-brand.

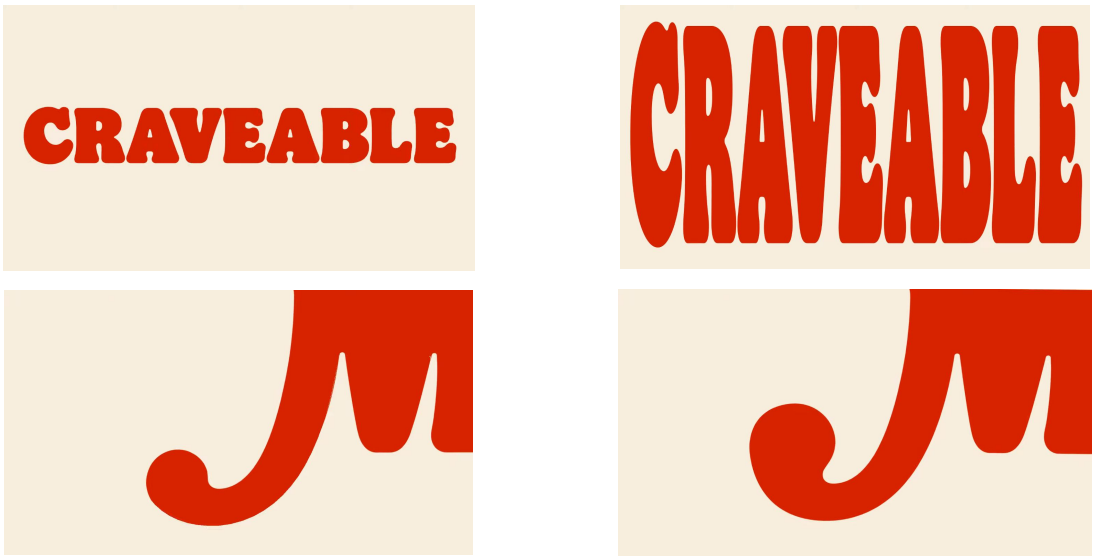


Figure 21: STIR. (2021, January 12). The official rebrand introduction video for Burger King [Video file]. Retrieved from https://youtu.be/xwH4oVnuIAs

Ad	Kinetic Typography Tone	Effect
Apple (1997)	Simple, impactful	Authentication and greatness
Coca-Cola (2006)	Enjoyable, playful	Excitement and joyful mind
Google (2009)	Real-time	Builds emotional storytelling
P&G (2012)	Gentle, subtle	Emotion of relation and gratitude
Girl Effect (2008)	move-in, smooth movement	Girl power and awareness
Slack (2017)	UI inspired, communicative	contemporary, modern technology
Credit Karma (2017)	Clean, friendly	narration, entertainment in education
Apple (2020)	Informative, minimal	creativity and branding info
Burger King (2020)	Smooth, bright	jump, scaling, food emotion

In the modern time, The most importation platform is social media. Among them, the mostly famous social media Instagram, where the Kinetic Typography continues to evolve. This platform allow kinetic typography to gain audience.

Here is some examples of Kinetic typography on Instagram:

1. Freepik:

Here the Kinetic example is limited visible area in the mock-up board.

I. Movement Style & Animation Technique

- The Kinetic typography entry techniques is more like sliding up-word, popping and scaling (Squishing with the pressure and time)**.**
- Words are animated in sync with the voice over or music, creating a rhythmic and immersive viewing experience.
- Certain Text animations that reveals text one by one at a time to build highlight importance.

II. Emotional & Communication Impact

- The kinetic typography enhances **message retention** by using **movement and timing** to highlight emotional or actionable words.

- It feels engaging and energetic, which suits **modern digital content**, particularly in advertisements, social media reels, or promo videos.

Figure 22: @freepik. (2024, November 29). COMMENT "✨" FOR TUTORIAL Turning mockups into dynamic visuals Helping you create stunning visuals is our love language [Image]. Instagram. Retrieved from https://www.instagram.com/p/DC9UXtStKdg/

2. Amul: Victory set hai!

I. Kinetic With Perspective

Direction of Movement

- The text animation rises from the bottom of the screen and moves in up side direction.
- This Upward motion is symbolizing the advancement of animation.
- The The upward shows a team "rising up" — with a motivational theme..

II. Perspective Animation

- The text uses and includes a gentle smooth Height, width and depth perspective.
- This approach makes the typography coming toward the viewer enhancing depth and visual story.
- Each important line has a significant presence.

Figure 23: @amul_india. (2025, April 7). Apni team cool and set hai jaha bhi jaave [Video]. Instagram. Retrieved from https://www.instagram.com/reel/DIHjfIfoKAV/?igsh=Mmt5dXExc2dzbjg4

3. Kolkatas.illusion :

I. Direction and Flow of Movement

- Text onto the screen with smooth upward and sliding motions.
- The movement has a purposeful and rhythmic quality, directing the viewer's focus from line to line.
- Certain text appears and disappear from the sides also creating a multi layers style makes it casually pop.

II. Perspective & Depth

It is another type of definition like Mostly flat, certain phrases incorporate subtle zooming or scaling, producing a gentle 3D effect that has physical motion.

Emotional and Narrative Impact

The animated text with the proper tone of the message, that conveys a sense of confidence, optimism and positivity.

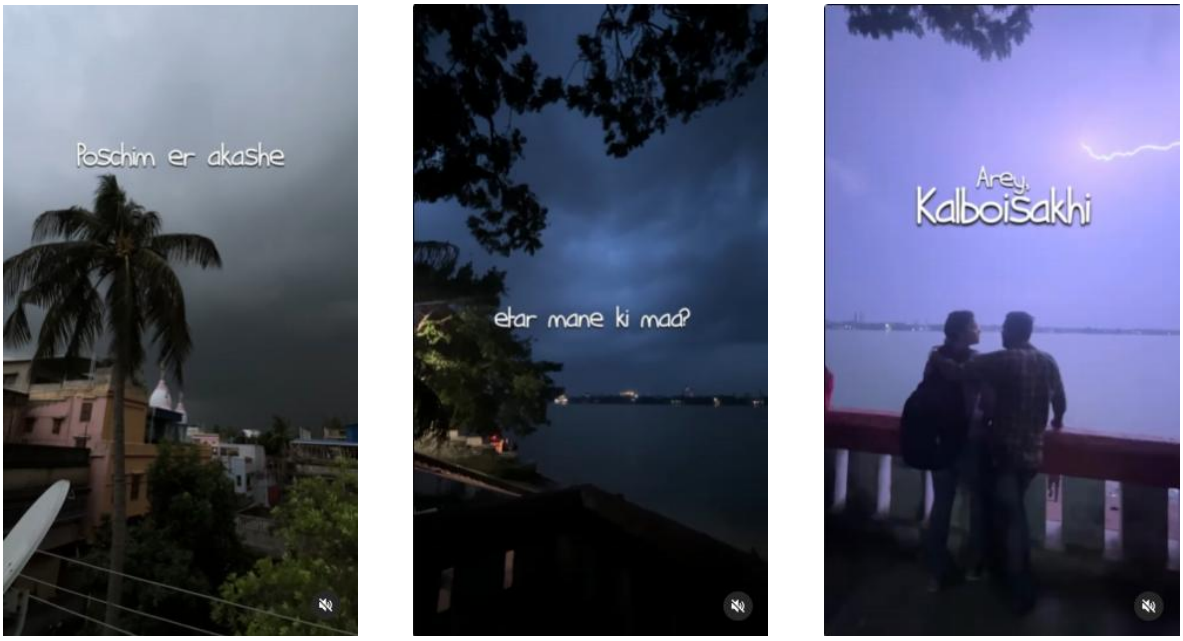


Figure 24: @kolkata.illusions. (2025, April 11). Kalboisakhi elo [Video]. Instagram. Retrieved from https://www.instagram.com/reel/DIRe-jEzvlH/?igsh=MWZpb25iMG5zcmk1NQ==

App

Get many **apps and software** have been used to create **kinetic typography**, especially for motion graphics, lyric videos. Here are some of the **most popular apps and tools** where kinetic typography is widely used:

1. **Canva (Pro version)**

Platform: Web, iOS, Android
Kinetic Typography Use:

- Provides motion presets of rise, tumble, pan, and Ease just fading in also at the end fading out for text.
- With this tool, it is easy for marketing, slideshow, and campaign content. Just by dragging and dropping is an easy experience for beginners.
- **Used by:** Designers, marketers and students.
- **Example:** Social media posts animation, presentations, Marketing poster.

2. **InShot**

Platform: Android & iOS
Kinetic Typography Use:

- Animated text entry/exit effects like sliding, zooming and rotating. Movements of texts on the videos adds energetic storytelling.
- Used by: Bloggers, Social Media influencers and small business workers.
- Example: Animated Texts seen in the travel and food-related videos.
- These apps designed in a modern and upgraded manner to give a good user experience to the users.

CV and Resume & Portfolio

Creating professional portfolio by dynamic visual story telling, timing, space, speed and emotion to life through movement. This is an absolutely greatest way to engage and create interest through motion in and field for CV and Resume & portfolio.

Video 1: Video service ads video by paxxpace - 2022

Motion Techniques: Text shows up on the screen with smooth transitions like fading in or sliding. When the movement of the text matches the background music, it makes everything feel more connected and creates a more immersive experience.

Kinetic Typography Elements:

- This video uses smooth transitions like sliding, scaling, and fading to bring text in and out of the screen.
- The way the text moves and matches the beats in the audio creates a nice rhythm between what you hear and what you see which is important in kinetic typography.
- The words are animated to show what they mean. For example, strong or emotional words move suddenly, while calmer words have softer, smoother motions.
- You can also see a clear pacing difference on some words that stay on screen longer or appear in a more eye-catching way to show they're more important to attract user/viewer.

Figure 25: Maxxpace. (2022, June 10). Video Services | Motion Graphics | Kinetic Typography | MaxxPace Solutions [Video file]. YouTube. https://youtu.be/-9WS0Nrg57Y

Video 2: MY VIDEO PORTFOLIO SHOWREEL.

Motion Techniques: In the video, the ball(i) dropping and the 'H' is animating that merges motion principles with kinetic text design. The anticipation law is working with the coming motion.

Kinetic Typography Elements:

- Techniques like fast zooms used to make it engage more excitement. The text also
- Weight + gravity: The ball of the animation showing the real gravity through motion and merging the typography.
- The ball dropped squash/stretch upon and at the end the became the part of the part of 'i'. The expressive kinetic text is a cool way to make the typography stand out.
- As kinetic typography the text act as reaction of physical pressure responsively.

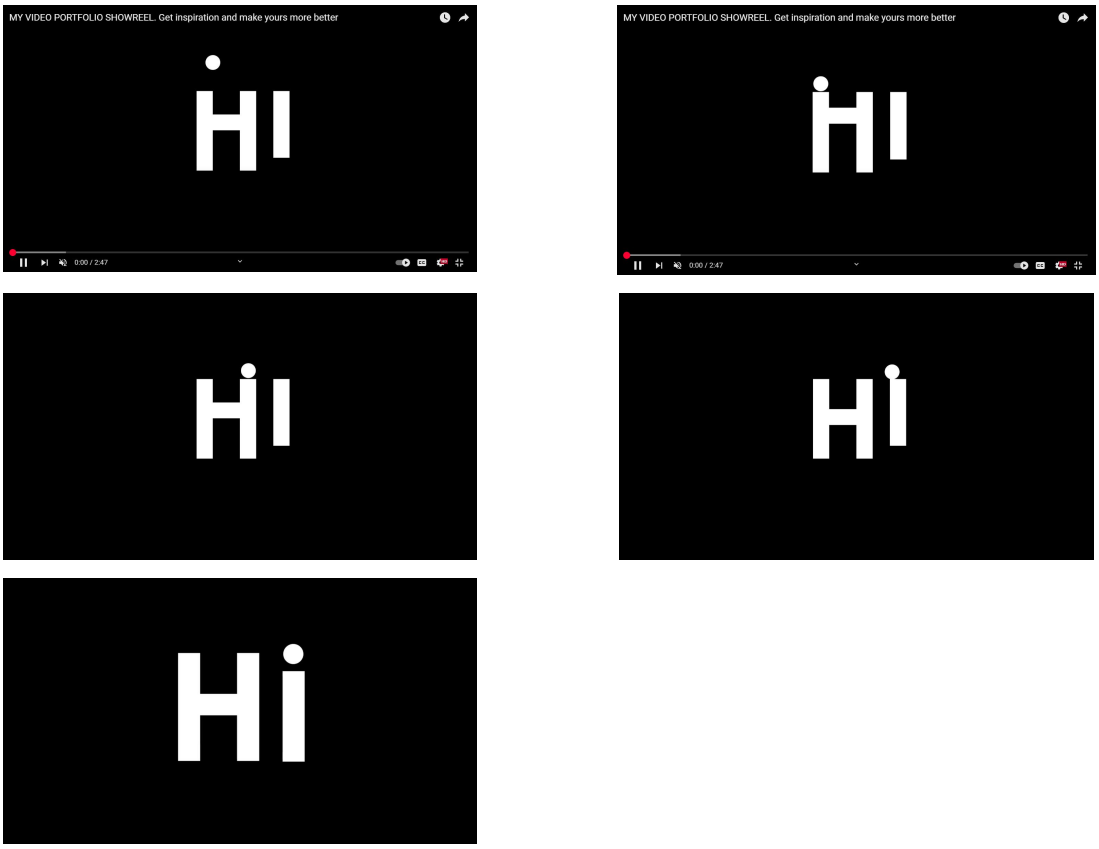


Figure 26: Das, P. [Payel Das Official]. (2024, July 29). MY VIDEO PORTFOLIO SHOWREEL. Get inspiration and make yours more better [Video file]. YouTube. https://youtu.be/S8EiDBfzgAM

Video 3: Portfolio 2022 by CHARGE MOTION - 2021

Motion Techniques: The text is designed to do by handwriting, with letters appearing one after one sequence.

Kinetic Typography Elements:

- The motion in handwriting or in calligraphy motion, creating a smooth and liquid flow as each word comes.
- Utilizing on-path text animation just by the words to weave and contribution to a soothing, lyrical theme.
- Motion is rhythmic with sequence and simple, reaching the audience/viewers to take in the message in a relaxed space.
- The typography seems “breathe,” by slow fade in and fades making it feel life.

Figure 27: CHARGE MOTIONS. (2022, March 8). Portfolio 2022 (Graphic Design & Motion graphic Portfolio showreel) [Video file]. YouTube. https://youtu.be/Eun8HIByxt8

Chapter 3:

Future Possibilities of Kinetic Typography

Kinetic Typography is the earliest way of print in the digital world. The way Kinetic text is influencing how messages are interpreted and understood. In recent times, kinetic typography text that moves has emerged as a powerful tool in modern design, combining the visual strength of typography with the dynamic qualities of motion. Kinetic Typography was once limited to film title cards but gradually it came through a lot. kinetic text is now versatile in social media, including mobile interfaces, social media content, virtual reality, and interactive platforms.

Kinetic typography is now Playing into an experiential form of human interaction. As technology moves forward, so the limits of how kinetic text can stimulate audiences also drive the emotions, and react in real-time to interact. There are a lot of new possibilities for graphic designers and animators, but also educators, storytellers, advertisers, and developers. This dissertation aims to investigate the future possibilities of kinetic typography. This may take into new technologies like artificial intelligence (AI), augmented reality (AR), generative video making through AI are pushing the limits of just more than what can give to the world. With this analysis of present trends, case studies, art director's opinions and technological developments. This dissertation is all about how kinetic typography will shape the future and user experience.

I have learned that Designers surely use Kinetic Typography to get attention effectively and to interact with the viewers. Designers and creators will definitely apply kinetic typography on E Learning App, social media, Wearable device(Smart watch, Fitness Band), Apple glass, AR and VR Devices, advertisement, website and in learning apps, on the gaming field in future. Next generation will see it more prominently in there everyday life. Also AI will play a Significant impact here. Innovative and creative concepts are generation in the human mind and everything will be transform within the next decades.[8]

[8] Lodh Dipayan.(2025, April, 11). Telephone Interview.

Recently After effects, Runway ML, Premier pro, Canva Pro, touch design and other tools, software are employed to produced Kinetic Typography Animation in a more sophisticated way.

Artificial Intelligence (AI)

In the modern era Artificial Intelligence came to create and Change the gamer in visual communication. AI showing it how viewers wants to see it, enjoy it and making sure that attention grabbing.

- Automation of Motion Design

Tools powered by AI are allowing for more text animation without manual transitioning with key-frames. For example, there are platforms such as Adobe Sensei that can analyze audio and sync text automatically with beats or spoken words. This makes designers save a lot of time and energy and produces professional graphics.

- Design Assistance

Design software to offer motion suggestions or already created and used templates is again using for different commercial.

Future Possibilities

- Generative Motion Typography

Designers using AI to develop generative systems that works on animations automatically in real-time, influenced by factors such as music, data, or user engagement. This advancement could create fresh opportunities in live events, exhibitions, or adaptive branding.

- Emotional Responses

Artificial intelligence can identify the emotional tones in voice or written content sentence formation. Knowing the mood/stage of mind, It can create the animate through the text. For words that convey sadness or happiness could brake and shine/bounce, whereas serious or important messages can be displayed more slowly and in a muted manner.

- Multiple Language Changer

AI is also in the process of adapting kinetic typography into different language Translations. While identifying the emotional tones and written words. This ability could be important for international brands and target audiences from cultural backgrounds in their language.

Software like Runway ML, pictory, veed.oi can generate AI Kinetic typography through detailed prompts.

Augmented Reality (AR)

What if AR began to generate Kinetic Typography ? AR has already begun using Kinetic Typography still not very advanced. If it start to generate Kinetic Typography, the animation could rotate, move, scale and the typography can float against the blank background. This could be used to create deeper emotional connection to the typographic character.

This intelligence has the potential to enhance user interaction. Words can move as per the expressions, typography can movie when the viewer move or changing position. As an example in a museum, viewer is using AR glass so kinetic words could appear when the app user point the phone on the artwork.

Now We got many AR Glasses like Oppo air glass to experience. The XREAL Air 2 Pro AR glass is also very useful. The AR Glasses X1003 is adopting. Else there is vuzix ar glasses could develop Kinetic Typography feature for the users and to attract users.

Through this motion typography AR is more interactive and engaging. This could be used to give the information to the viewers.

Here is some example founded on the internet:

- As expected, In future this AR glass allows users to see kinetic typography through it. It's expected that kinetic typography effects will be seen in the future to engage the users in a advanced way to make it more effectively.

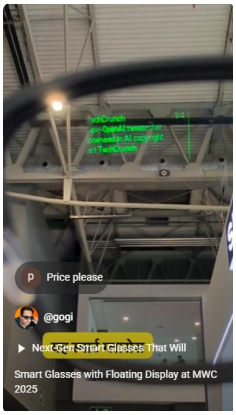


Figure 28: @gogi. (2025, March 5). Smart Glasses with Floating Display at MWC 2025 [Video]. YouTube. https://youtube.com/shorts/nFfu2fZ8T5k?si=d62EzACSBjjzOCfV

- This AR glass display the time, app name/icon/logo which can add effective kinetic principals in typography.

Figure 29: @meenabiytech. (2021, August 2). Apple AR Glasses [Video]. YouTube. https://www.youtube.com/shorts/Ax4EmGVyot0

- A YouTube examples to look after how kinetic typography will be utilize on a large scale in the Future.

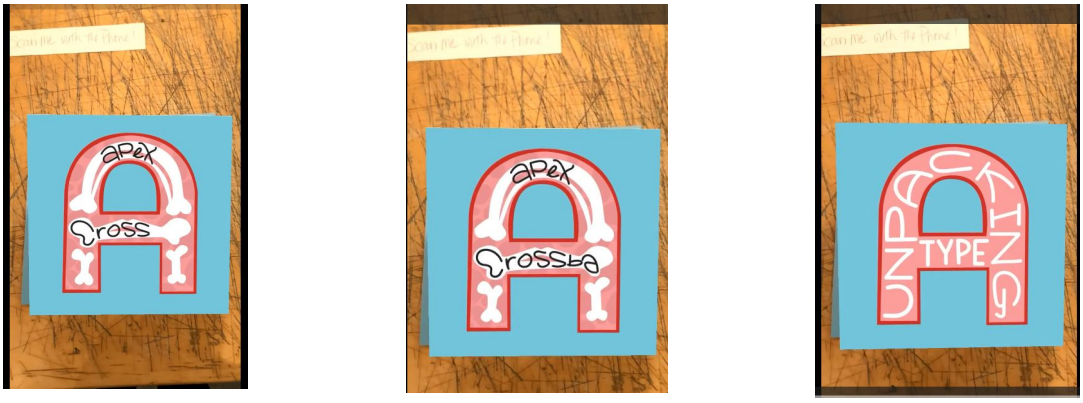


Figure 30: @vivienzieng3655. (2019, April 9). UNPACKING TYPOGRAPHY-AR experience [Video]. YouTube. https://youtube.com/shorts/QgBz4xijGPM?si=ApTm4jjhSFuS3vcs

Virtual Reality (VR)

How Kinetic Typography will effect VR? Is it possible ? What if **yes, Kinetic Typography can do a lot more with VR. As VR** is the 3rd space and kinetic typography can be connect from anywhere in VR.

In the **gaming industry**, VR will cooperate with Kinetic typography and it will be utilized on a more advance and larger scale to **modernize the experience of the future**.

Also VR, Kinetic Typography can be used innovatively to make users **focus on the screen-time.**

It will be easy to use Kinetic forces in the **open space**, in **the air .**

Key examples to use VR and Kinetic Typography techniques are :

1. **Environmental Text**

In the three dimensional space, text can float in the air as a creative kinetic typography and also can move around the viewers perspective.

2. **Emotional Impact**

As an example of horror game, static text transform to animated text by adopting all kinetic rules .

3. Advertisement through VR

Using VR on advertisement could be a great opportunity for kinetic typography to flourish the way.

Video 1: Feel VR with your bare hands

The VR glass the texts is captivating also by utilizing this, in future it will be more engaging.

Figure 31: Emerge. (2022, March 1). Feel VR with your bare hands | Emerge Kickstarter launch ad [Video]. YouTube. https://youtu.be/foh1zGniArM

Conclusion

This dissertation aims to explore the history and the way of kinetic typography and its early developments to predict the field where it may be used and found in the future of advertising and every field. Now Kinetic Typography animation has new life with technologies like AR and VR devices/glasses, e-learning tools, gaming interfaces and wearable gadgets use this idea will be used in the future more effectively. Kinetic Typography can draw the attention of the druggies by enhancing visual engagement, so it has important to hold the observer's attention. Simple observation says that the kinetic typography is more emotionally expressive and more interactive to catch the attention, so this technique is going to rock the world.

As I progressed my exploration, I discussed the topic with my mentor, Mr. Dipayan Lodh, with friends, and also researched online(through articles, blogs, videos and interviews) to deeply understand the topic. I understand that kinetic typography is beyond motion graphics and display media. Its future is rooted in communication, interaction, and focused on user experience.

I believe this dissertation can assist the new scholar researchers interested in this subject. Socially, this topic can encourage the Further exploration how kinetic Typography will continue his journey in the world.

Moreover, I am interested in continuing my research to know and let others know what more is developing globally day after day and what creative works are coming next in which field. adapting kinetic typography into different language is going to be a big step and this is important for the biggest brands worldwide.

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Figure 13 : Piott, H. [Harry Piott]. (2013, September 30). Apple - Think Different - full version [Video file]. Retrieved from https://youtu.be/5sMBhDv4sik _____ 23

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Figure 15 : Google. (2009, November 19). Parisian Love [Video file]. Retrieved from https://youtu.be/nnsSUqgkDwU _____ 24

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Figure 17 : Girl Effect. (2010, September 13). The girl effect: The clock is ticking [Video file]. Retrieved from https://youtu.be/1e8xgF0JtVg _____25

Figure 18 : Slack. (2014, August 12). So yeah, we tried Slack... [Video file]. Retrieved from https://www.youtube.com/watch?v=B6zVzWU95Sw _____ 26

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Figure 20 : Apple. (2021, April 22). Every product carbon neutral by 2030 | Apple [Video file]. Retrieved from https://youtu.be/66XwG1CLHuU _____28

Figure 21 : STIR. (2021, January 12). The official rebrand introduction video for Burger King [Video file]. Retrieved from https://youtu.be/xwH4oVnuIAs _____29

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Figure 23 : @amul_india. (2025, April 7). Apni team cool and set hai jaha bhi jaave [Video]. Instagram. Retrieved from https://www.instagram.com/reel/DIHjfIfoKAV/?igsh=Mmt5dXExc2dzbjg4 _____31

Figure 24 : @kolkata.illusions. (2025, April 11). Kalboisakhi elo [Video]. Instagram. Retrieved from https://www.instagram.com/reel/DIRe-jEzvlH/?igsh=MWZpb25iMG5zcmk1NQ== 32

Figure 25 : Maxxpace. (2022, June 10). Video Services | Motion Graphics | Kinetic Typography | MaxxPace Solutions [Video file]. YouTube. https://youtu.be/-9WS0Nrg57Y _____ 34

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Figure 29 : @meenabiytech. (2021, August 2). Apple AR Glasses [Video]. YouTube. https://www.youtube.com/shorts/Ax4EmGVyot0 _____40

Figure 30 : @vivienzieng3655. (2019, April 9). UNPACKING TYPOGRAPHY-AR experience [Video]. YouTube. https://youtube.com/shorts/QgBz4xijGPM?si=ApTm4jjhSFuS3vcs __41

Figure 31 : Emerge. (2022, March 1). Feel VR with your bare hands | Emerge Kickstarter launch ad [Video]. YouTube. https://youtu.be/foh1zGniArM _____ 42

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THIS REPORT CERTIFIES THAT THE ATTACHED WORK

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Words	365
Characters	2357
Sentences	16
Paragraphs	2
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Kinetic typography, where words \are moving magically to express emotion, tone and story. This typography has blossomed by one of the powerful tools for a designer's work in the visual age. This creative practice dates back to the early 20th century, when pioneering filmmaker Georges Méliès played around with text and visual effects in his films. Although the technology shows all the time was limited. AT a time when Méliès's creation to typography opened the door to what would develop into a wildly expressive and effective form of motion design. I have a keen interest in motion graphics and visual storytelling, I gravitated towards the topic of kinetic typography for my research. However, after some trouble finding enough academic literature about it, eventually I collected useful material and lessons that can help explain its history, evolution, and potential for the future. Kinetic Typography: Not just moving letters but capturing attention with mood via motion and depth of design. Today, it's used in numerous places including film titles, ads, mobile applications, CV, digital Visuals, design portfolios, and social media content. In an age where digital interaction is increasingly immersive and multidimensional, kinetic typography continues to develop and respond to changing technology and the creative demand. Through this research, I not only look at the birth and expansion of kinetic typography, but also the way future generations might engage with it as new technologies, such as AI and AR, begin to transform the the creativity to next level. In line with this, the research is divided into three chapters in order to approach kinetic typography systematically. The beginning of the chapters contains kinetic typography history that is as old as in time, but begins with the influence of Georges Méliès. Chapter two traces its trajectory across platforms of creative expression, exploring how designers and creators working through media and industries have utilized it.
Finally the third chapter looks at potential outcomes/futures, looking at how emerging technology (as in AI and AR) might influence how kinetic typography is produced, experienced and analyzed. Through the research I aim to gain an insight into the potential impact of kinetic typography and identify its expected continuation into the visual design field.

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Words	952
Characters	6225
Sentences	37
Paragraphs	17
Read Time	5 minute(s)
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Kinetic Typography first appeared in a very basic form as long as 1899 by the work of ground braking Marie-Georges-Jean Méliès (8 December 1861). A visionary filmmaker of the late 19th and early 20th centuries, is widely recognized for pioneering visual effects, narrative-driven cinema, and cinematic illusions. His mastery of stage illusion translated neatly to the medium of film, where he pushed boundaries with stop-motion, multiple exposures, time-lapse photography and primitive animation. Although Méliès is primarily remembered for his role in establishing the tropes of science fiction and fantasy on screen, his body of work also includes some early examples of dynamic text effects, hinting at the type of kinetic typography we expect today.

In the silent film time frame, text was used almost exclusively through static interstitial, action, narration, or scene description. But Méliès treated text more creatively and interactively. His films frequently boasted hand-painted title cards that seamlessly meshed with the film's aesthetic, even working in visual effects to make text feel more kinetic and purposeful than simply functional.

That's the same kind of technique that would adapt itself to animated text effects in early cinema — and one of Melies's earliest films, The Haunted Castle (1896), included magical transformations in which characters and
objects vanished and reappeared. While the film did not contain kinetic typography as we understand it now, it illustrated Méliès' interest in movement
In A Trip to the Moon (1902), Méliès made extensive use of elaborate title cards that were integrated with his visual storytelling. Some versions of the film featured text animations added manually in later prints, where interest would appear in a more stylistic manner rather than just static captions. This film's influence on cinema was the way for more experimental uses of text in later productions..
In The Merry Frolics of Satan (1906) – (Les Quat'Cents Farces du diable) here a traveler is tricked by a devil into a chaotic, magical journey filled with flying objects, enchanted carriages, and surreal transformations. Méliès used stop-motion text effects, disappearing words, and stylized, making the typography feel more dynamic—an early step toward kinetic typography in cinema.
The Merry Frolics of Satan (1906) is another noteworthy example, where the text was magical scenes and interact with the images rather than serving only as a plot device. Méliès experimen with using words as part of the illusion here, hints at the future use of kinetic typography in animation works, advertising, and contemporary filmmaking.
One of his films - The Conquest of the Pole (1912), had textual designs in its opening scenes or title card. His early attempt at text animation can be seen in some of these, where he artistically animated by hand-changing frames. Despite these techniques way the ground work for kinetic typography shows that text could be more than just a static words and narratives.
Méliès's pioneering cinematic methods laid the groundwork for later animators and filmmakers to investigate the possibilities of moving text. Although he may not have been the direct creator of modern kinetic

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Words	396
Characters	2596
Sentences	27
Paragraphs	25
Read Time	2 minute(s)
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Special Effects and Visual Effects of the era

Georges Méliès' was the explorer special effects (SFX).[https://www.britannica.com/biography/Georges-Melies] He invented almost every special effect you'd care to name – from split screen to forced perspective, to matte painting, to jump-cuts and including multiple exposures, as well as visual and special effects technologies film splices, dissolves, transitions, time-lapse photography, stop motion animation, slow motion, painted color film and the fade-out.

Some of the common typography effects are:

1.Most of the lettering used in title card are hand drawn typography effects.

2.Most of them has the ornamented border design and has a decorated frame that is aesthetically nice.

3.For better readability most of the text are highly contrasted by using white in the text and black as background colour.

Key special effects and visual effects techniques used by Méliès' are :

1.Jump Cuts

When Méliès' camera accidentally jumped and restarted , causing objects to suddenly appear, disappear and transform.

Example: In "The Merry Frolics of Satan"(1906), characters and objects vanished in a smoky effect.

2.Layering Multiple Expouser

He used multiple expouser of filmimg over the ame film stips to create blur figures, floating object also dublicate objects depicted in the film.

Example: The Man with the Rubber Head (1901) all the text float upwards and feels like baloon. He achieved the kinetic superimposing separate shots.

3. Layering Image Expouser

In this title card used the fade in fade out technique through multiple exposures, making the title card appear and disappear smoothly.

Double or multiple exposure used create the vibration effect projected as normal speed.

Example: The Merry Frolics of Satan (1906)

Dziga Vertov was filmmaker, known for his Greatest documentary cinema making techniques and ground breaking use of motion popularly use of special effects. His work came enhance visual effects, influencing both cinematic story and kinetic typography.

Key special effects and visual effects techniques used by Dziga Vertov are :

1.Frame by frame movements

Vertov frequently used double exposure and super position to create layered images, often merging multiple scenes into one frame.A shot where a camera operator appears superimposed over a giant camera lens, making it seem like he is inside the camera.

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Words	260
Characters	1670
Sentences	12
Paragraphs	4
Read Time	2 minute(s)
Speak Time	2 minute(s)

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This dissertation aims to explore the history and journey of kinetic typography and its early developments to predict the field where it may be used and found in the future of advertising and other fields. Now Kinetic Typography animation has new life with technologies like AR and VR devices/glasses, e-learning tools, gaming interfaces and wearable gadgets use this idea will be used in the future more prominently. Kinetic Typography can catch the attention of the viewers by enhancing visual engagement, visual animation and graphics,so it is important to hold the viewers attention. Simple observation says that the kinetic typography is more emotionally expressive and ,ore interactive to catch the attention, so this technique is going to rock the world.

As I progressed my exploration, I discussed the topic with my mentor, Mr. Dipayan Lodh, with friends, and also researched online(through articles, blogs, videos and interviews) to deeply understand the topic. I understand that kinetic typography is beyond motion graphics and display media. Its future is rooted in communication, interaction, and focused on user experience.

I believe this dissertation can assist the new scholar researchers interested in this subject. Socially, this topic can encourage the Further exploration how kinetic Typography will continue his journey in the world.

Moreover, I am interested in continuing my research to know and let others know what more is developing globally day after day and what creative works are coming next in which field. adapting kinetic typography into different language is going to be a big step and this is important for the biggest brands worldwide.

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A key turning point arrived in the 1950s in the person of the legendary graphic designer and filmmaker Saul Bass. His contributions to film title sequences for The Man with the Golden Arm (1955) and North by Northwest (1959) changed the way text played a role in cinema once that were static title cards. He incorporated animated typography that come with the visuals, making for an new, great experience. In his movie Spartacus (1960), in this movie title sequence has a subtle movements.

Crucial special goods and visual goods ways used by Saul Bass are :
1.Typo Animation
Saul Bass did a typography, which is slashed in half and snaps together in sharp and a bit jerk movement that creates a expression of mentally instability or a disturb mentally
Exaple: Psycho (1960)
2.Perspective Grid Animation
By the thin blue line in the film created the proper grid also the text flowed with the perspective grid that highlight the kinetic typography.[Thornhill, C. (2014, August 14). North by Northwest (1959). Retrieved from https://www.artofthetitle.com/title/north-by-northwest/]
Example: North by Northwest (1959)
One of the greatest directors of all time, Alfred Hitchcock, adopted this innovation and worked with Bass on some of his most acclaimed films. One of the finer examples would be kinetic typography in Hitchcock's work is the opening title sequence for Psycho (1960). The sequence, created by Saul Bass, features jagged and broken text that jerks across the screen, in sharply attuned to the film's psychological stress. Hitchcock explore visual storytelling including typography contributed to establishing the potential for kinetic text to play a role in mainstream cinema.[ArtsEmerson. (2016, April 19). Alfred . Retrieved from https://artsemerson.org/2016/04/19/alfred-hitchcock-the-art-of-visual-storytelling/]

The techniques were further developed by another creative force, Pablo Ferro, in the 1960s, who employed handwritten typography and rhythmic cuts to devise memorable sequences, as in the light-hearted and avant-garde opening of Dr. Strangelove (1964). His work paved the way for a more visceral, free-wheeling style of kinetic typography that started appearing in films.

By the late 20th century, as digital technology was invented, kinetic type had transitioned away from experimental film techniques to become a valued design tool. The title sequence is one of the most important parts of a movie was never before treated like a story itself, but graphic designer Kyle Cooper changed that with his groundbreaking title sequence for Se7en (1995) that revolutionized the use of text in digital motion graphics. His work influenced a generation of designers who used software, such as Adobe After Effects, to produce animated text for films, commercials and music videos.
After 20th century Kinetic typography evolved significantly by becoming a vital part of films, advertisement, App, portfolio and CV/Resume. Here's how it developed in the 21st century:

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Words	985
Characters	6471
Sentences	64
Paragraphs	43
Read Time	5 minute(s)
Speak Time	7 minute(s)

Content Checked For Plagiarism

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After 20th century Kinetic typography evolved significantly by becoming a vital part of films, advertisement, App, portfolio and CV/Resume. Here's how it developed in the 21st century:

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6.Jawan (2023) – Motion Typography in Songs & Trailer

Title Opening

The letters S R K and"JAWAN came onto the screen with a gravitational 3D effect, just revealed by a burst of flashlight, smoke and sparks..

The characters are animated to come into their position one by one and at that moment the camera is shaking or rumbling effect..

The motion is combined with deeply intense sound effects like explosions or thunder, and it raises the emotional impact on the viewers.

Meanwhile, the typography rotates or zooms dramatically. This creates the feeling of a powerful hero entry moment.

Figure 11: Red Chillies Entertainment. (2023, August 31). Jawan | Official Hindi Trailer [Video file]. Retrieved from https://youtu.be/COv52Qyctws

7.RRR (2022) - Heroic Kinetic Typography

Title Opening

When the title "RRR" is introduced, the 3D metallic text rotates/crashes into position with camera shaking effect, a weapon being created, that symbolizing strength, transformation. The typography is featured effects like shattering, blazing, or bursting, often in combined with the action or music.

This film but the creators created many other movie. In this film the exploration of kinetic typography exploring in a large scale on coming days.

Figure 12: DVV Entertainment. (2020, March 25). RRR Motion Poster - Telugu | NTR, Ram Charan, Ajay Devgn, Alia Bhatt, Olivia Morris | SS Rajamouli [Video file]. Retrieved from https://youtube/lDVQojLPI4Y

Advertisements

Kinetic typography which is first grabbed attention in the film title cards in the 1950s and 80s. designers and art directors like Georges Méliès and Saul Bass pioneered the title card. Movies like Psycho and North by Northwest convey emotion, rhythm, and storytelling, setting the stage for broader creative uses.

As digital tools featured in the 1990s and 2000s, kinetic typography became easier for software like Adobe After Effects and Premier Pro. At that time advertising creators started using it in commercials and gaming field and online platforms to create interesting, attention-seeking content.[Motiongility. (2014, April 13). Kinetic typography: Everything you must know about. Retrieved from https://motiongility.com/kinetic-typ]

Growth of social media and online marketing in the 2000 to present day, this kinetic typography has become the best tool for business brands to connect emotionally through text and expressively. Its capability to combine visuals with audio, voice recording and touch of emotion made it an ideal tool to convey powerful brand speech in a short form.

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Plagiarism Scan Report

0% Plagiarism	0% Exact Match 0% Partial Match
100% Unique	

Words	769
Characters	5404
Sentences	76
Paragraphs	51
Read Time	4 minute(s)
Speak Time	6 minute(s)

Content Checked For Plagiarism

4.P&G - Thank You Mom (2012)
This emotionally strong ad is based on visual storytelling and footage of mothers cheering up their athlete children. Text is used minimally and appears in the last slide like a real emotion of "Thank you, Mom.".
Kinetic Typography Style: A soft move-in and Smooth movement effect.
Purpose: To provide the feeling of appreciation and warmth, The motion is softly respecting the emotional depth of the typography message. It enhances the video with a gentle touch.

Figure 16: Meaningful Impact. (2016, September 19). P&G 'Thank You Mom' Commercial: "Best Job" (London 2012 Olympics) [Video file]. Retrieved from https://youtu.be/BnBvlz8EaZ0

5.The Girl Effect: The clock is ticking (2008)
This ad ranks among the most valuable examples of kinetic typography like in this work. The story unfolds through striking, swiftly moving animated text with the minimal imagery.
Kinetic Typography Style: Intense, toned with rhythm, smart/strong.
Purpose: To generate make a sense of need and the importance of power up for girls. The text shifts rapidly, frequently sync with rhythmic drum beats or countdowns, expressing the feeling of crisis and action.

Figure 17: Girl Effect. (2010, September 13). The girl effect: The clock is ticking [Video file]. Retrieved from https://youtu.be/1e8xgF0JtVg

6.Slack: Where work happened (2017)
Slack advertisement shows the real-time messaging also user interactions for dynamic typography animation. In this advertisement, you'll notice chat bubbles and typing animations live conversations.
Kinetic Typography Style: UI motivated, perspective, communicative.
Purpose: The movement is sleek, reflecting modern technological importance.

Figure 18: Slack. (2014, August 12). So yeah, we tried Slack... [Video file]. Retrieved from https://www.youtube.com/watch?v=B6zVzWU95Sw

7.Creddit karma: Credit karma campaign (2017)
This campaign used a friendly and informative tone, with animated info-graphics and moving text to simplify financial jargon.
Kinetic Typography Style: Clean, friendly, and illustrative.
Purpose: To educate and inform while keeping things approachable. Text often syncs with narration, offering a guiding structure through animated explanations.

Figure 19: Slack. (2014, August 12). So yeah, we tried Slack... [Video file]. Retrieved from

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2% Plagiarism	0% Exact Match	98% Unique	Words 764
	2% Partial Match		Characters 4786
			Sentences 54
			Paragraphs 58
			Read Time 4 minute(s)
			Speak Time 6 minute(s)

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2.Amul: Victory set hai!
I.Kinetic With Perspective
Direction of Movement
The text animation rises from the bottom of the screen and moves in up side direction.
This Upward motion is symbolizing the advancement of animation.
The The upward shows a team "rising up" — with a motivational theme..
II.Perspective Animation
The text uses and includes a gentle smooth Height, width and depth perspective.
This approach makes the typography coming toward the viewer enhancing depth and visual story.
Each important line has a significant presence.

3.Kolkatas.illusion :
I.Direction and Flow of Movement
Text onto the screen with smooth upward and sliding motions.
The movement has a purposeful and rhythmic quality, directing the viewer's focus from line to line.
Certain text appears and disappear from the sides also creating a multi layers style makes it casually pop.
II.Perspective & Depth
It is another type of definition like Mostly flat, certain phrases incorporate subtle zooming or scaling, producing a gentle 3D effect that has physical motion.
Emotional and Narrative Impact
The animated text with the proper tone of the message, that conveys a sense of confidence, optimism and positivity.

App
Get many apps and software have been used to create kinetic typography, especially for motion graphics, lyric videos. Here are some of the most popular apps and tools where kinetic typography is widely used:
1.Canva (Pro version)
Platform: Web, iOS, Android
Kinetic Typography Use:
Provides motion presets of rise, tumble, pan, and Ease just fading in also at the end fading out for text.
With this tool, it is easy for marketing, slideshow, and campaign content. Just by dragging and dropping is an easy experience for beginners.
Used by: Designers, marketers and students.
Example: Social media posts animation, presentations, Marketing poster.
2.InShot
Platform: Android & iOS
Kinetic Typography Use:

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Words	978
Characters	6223
Sentences	58
Paragraphs	36
Read Time	5 minute(s)
Speak Time	7 minute(s)

Content Checked For Plagiarism

Future Possibilities of Kinetic Typography

Kinetic Typography is the earliest way of print in the digital world. The way Kinetic text is influencing how messages are interpreted and understood. In recent times, kinetic typography text that moves has emerged as a powerful tool in modern design, combining the visual strength of typography with the dynamic qualities of motion. Kinetic Typography was once limited to film title cards but gradually it came through a lot. kinetic text is now versatile in social media, including mobile interfaces, social media content, virtual reality, and interactive platforms.

Kinetic typography is now Playing into an experiential form of human interaction. As technology moves forward, so the limits of how kinetic text can stimulate audiences also drive the emotions, and react in real-time to interact. There are a lot of new possibilities for graphic designers and animators, but also educators, storytellers, advertisers, and developers.
This dissertation aims to investigate the future possibilities of kinetic typography. This may take into new technologies like artificial intelligence (AI), augmented reality (AR), generative video making through AI are pushing the limits of just more than what can give to the world. With this analysis of present trends, case studies, art director's opinions and technological developments. This dissertation is all about how kinetic typography will shape the future and user experience.
I have learned that Designers surely use Kinetic Typography to get attention effectively and to interact with the viewers. Designers and creators will definitely apply kinetic typography on E Learning App, social media, Wearable device(Smart watch, Fitness Band), Apple glass, AR and VR Devices, advertisement, website and in learning apps, on the gaming field in future. Next generation will see it more prominently in there everyday life. Also AI will play a Significant impact here. Innovative and creative concepts are generation in the human mind and everything will be transform within the next decades.
Recently After effects, Runway ML, Premier pro, Canva Pro, touch design and other tools, software are employed to produced Kinetic Typography Animation in a more sophisticated way.
Artificial Intelligence (AI)
In the modern era Artificial Intelligence came to create and Change the gamer in visual communication. AI showing it how viewers wants to see it, enjoy it and making sure that attention grabbing.
Automation of Motion Design
Tools powered by AI are allowing for more text animation without manual transitioning with key-frames. For example, there are platforms such as Adobe Sensei that can analyze audio and sync text automatically with beats or spoken words. This makes designers save a lot of time and energy and produces professional graphics.
Design Assistance
Design software to offer motion suggestions or already created and used templates is again using for different commercial.

Dupli Checker

Date: 15-04-2025

Plagiarism Scan Report

0% Plagiarism	0% Exact Match 0% Partial Match	100% Unique	Words 370 Characters 2341 Sentences 24 Paragraphs 14 Read Time 2 minute(s) Speak Time 3 minute(s)

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1.Environmental Text
In the three dimensional space, text can float in the air as a creative kinetic typography and also can move around the viewers perspective.
2.Emotional Impact
As an example of horror game, static text transforms to animated text by adopting all kinetic rules .
3.Advertsement through VR
Using VR on advertisement could be a great opportunity for kinetic typography to flourish the way.
Video 1: Feel VR with your bare hands
The VR glass the texts is captivating also by utilizing this, in future it will be more engaging.

Figure 31: Emerge. (2022, March 1). Feel VR with your bare hands | Emerge Kickstarter launch ad [Video]. YouTube. https://youtu.be/foh1zGniArM

Conclusion

This dissertation aims to explore the history and the way of kinetic typography and its early developments to predict the field where it may be used and found in the future of advertising and every firld. Now Kinetic Typography animation has new life with technologies like AR and VR devices/glasses, e-learning tools, gaming interfaces and wearable gadgets use this idea will be used in the future more effectively. Kinetic Typography can draw the attention of the druggies by enhancing visual engagement, so it has important to hold the observer's attention. Simple observation says that the kinetic typography is more emotionally expressive and ,ore interactive to catch the attention, so this technique is going to rock the world.

As I progressed my exploration, I discussed the topic with my mentor, Mr. Dipayan Lodh, with friends, and also researched online(through articles, blogs, videos and interviews) to deeply understand the topic. I understand that kinetic typography is beyond motion graphics and display media. Its future is rooted in communication, interaction, and focused on user experience.

I believe this dissertation can assist the new scholar researchers interested in this subject. Socially, this topic can encourage the Further exploration how kinetic Typography will continue his journey in the world.

Moreover, I am interested in continuing my research to know and let others know what more is developing globally day after day and what creative works are coming next in which field. adapting kinetic typography into different language is going to be a big step and this is important for the biggest brands worldwide.

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